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A Handy Anglo-Saxon Dictionary: Based on Groschopp's Grein. Edited, Revised and Corrected, with Grammatical Appendix, List of Irregular Verbs, and Brief Etymological Features. By JAMES A. HARRISON (Washington and Lee Univ., Va.) and W. M. BASKERVILL, Ph. D. (Vanderbilt Univ., Nashville, Tenn.). New York and Chicago, A. S. Barnes & Co., 1885. Pp. 317. \$3.00.*

To what extent the advance of the last two decades in the sympathetic interpretation of the thought and spirit of Anglo-Saxon England was made possible by the labors of Grein, as transmitted in his great *Bibliothek der Angelsächsischen Poesie*, with its marvellous Glossary, is best known to those who have best followed the injunction of Prof. March to spend one's days and nights with Grein. To such it has also been apparent that no slight hindrance to the extension of these studies has, in the last few years, been occasioned by the retirement of these volumes from the trade. It was, therefore, with the view to mediate between commercial difficulties on the one hand, and the requirements of students on the other, that Prof. Wülker, several years ago, entrusted to a young scholar the task of preparing an abridgment of Grein's Glossary. † The relation of Groschopp's Grein to the original is that of a complete word-list with brief definitions, to a lexicon with exhaustive citations and references, and the explanation of special passages and idioms. In the American edition now before us we have a second variation from the original. While in the main it is but a translation of Groschopp, the editors believe to have added to the practical value of the book by the introduction of several new features to which they invite special attention: (1) an appendix gives "a working outline of Anglo-Saxon Grammar"; (2) cognate words from the Icelandic, Gothic, O. H. German and Mod. German are introduced "to show some of the etymological connections" of this poetic vocabulary; (3) a second appendix embraces a list

of the Irregular verbs in the body of the work; (4) Mod. English derivatives are indicated by special type.

More than a simple translation of Groschopp, which would have been justified by like considerations under which that abridgment was made, has therefore been aimed at. A more complete appropriation of the work is based on these 'practical features', which are, however, certainly in part of questionable utility. With excellent Anglo-Saxon grammars of every grade now of easy access, no sufficient ground is apparent for materially increasing the cost of a special dictionary for the poetic literature by the addition of elementary grammatical appendices. Any enlargement of the volume should have been made to contribute directly to the study of Anglo-Saxon poetry. A treatise, for example, on the metre and æsthetics of this verse would have formed a valuable appendix; or, better still, an extension in the body of the work itself might have been planned on an intermediate doctrine as to the exclusion of citations, etc., by which more of the advantages of the original would have been retained.

The adoption of etymological helps, on the other hand, is commendable. Full-faced type to mark modern correspondences is a well-approved device, and will both facilitate the acquisition of the old vocabulary, and contribute to an historic sense in the study of the language. The only restriction to be made here is one that concerns the manner in which right principles have been dealt with. For, after duly allowing for the position of the editors in disclaiming completeness in etymological matters, an excuse is still wanting for their lack of uniformity in what they attempt to give. No principle is discoverable in the use made of cognate forms: it is apparently by the merest chance that now a Gothic, now an Icelandic or an O. H. German word is cited, and that, too, after intervals covering words which again, for no evident reason, are entirely omitted in this regard. Modern German words are, however, introduced with some fulness, and the care bestowed on the special-type forms of Mod. English almost approaches equality of performance. Yet in these last respects such omissions of the obvious as the following will be readily found *dugoð*, G. Tugend; *earfoð*, G. Arbeit; *edwit*, Mod. twit; *pēon*, G. ge-deihen; *pēl*, G. Diele;

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† Kleines Angelsächsisches Wörterbuch von C. W. M. Grein. Nach Grein's Sprachschatz der Angelsächsischen Dichter bearbeitet von Fr. Groschopp. Kassel, Wigand, 1883.

pegen, G. Degen; *trag* (read *trág*), G. träge; *lið*, G. G-lid—(the definition 'limb, limbs' is misleading: the pl. is not *lið*, but *liðu leoðu*); *sammian*, G. *samm-eln*; *dwol* and *dol* should be connected; *wunian*, Mod. wont; *hrif*, Mod. mid-riff; *heregeatu*, Mod. heriot; *gēsne*, Mod. (obs.) geason, etc.

Although the editors have clearly had nothing above the most elementary needs in view in working out these etymological phases, it is difficult to see why more attention was not paid to secondary derivation. No intimation, for example, of the corresponding verbal forms *sēon*, 'to see,' and *sēon*, 'to filter,' accompanies *onsýn* 'appearance,' and *onsýn*, 'deficiency'; *bēot* is not referred to *behátan*; *gafol* to *giefan*; *onsēge* to *sígan*; *hírēd* (read *hired*) to its elements. The interesting compounds *lǣttēow* and *lārēow* are passed by, nor is the student made aware of the relation between *getawe* (read *getāwe*) and *geatwe*; (*un*)*forcað* and *fracod* (*fracod*).

In the case of *hapax legomena* the references are too often omitted. Wherever it is possible, such words should be explained. There is usually something special about them; they may be dialectal, as *searo-fearo* (<*faru*); or possible scribal errors, as *swēg-leðer*; or due to a blunder on the part of scholars, as *færbu*. The last word has now for some time been rightly understood. To Cosijn belongs the credit of having first noticed (Beitr. VII. 456) that a separation into two words is to be made: *fær* (n.) 'color,' and the numeral *bū*. The further derivation of *fær* gives the scheme: I. E. **paro-*: **parwō-* (Lit. *parwas*)=*fær*: O. H. G. *far(a)wa*.

An unwelcome illustration of the persistent transmission of old errors is furnished in the fictitious infinitives *lihan*, *sihan*, *tihan*, *wrihan*, *feohan*, *seohon* (sic); *scānan* is still a reduplicating verb, and *felgan* usurps the place of *feolan*. Although *tēon*, 'to draw,' and *tēon*, 'to censure,' are distinguished, to *of-tēon* is ascribed the peculiar property of combining the two. How much longer are we to wait for editors of the *Béowulf* to comprehend the construction of the opening lines of this poem? So, too, in keeping with this kind of conservatism, to venture a denomination, we are not yet to be released from the themes: *ealdor-lagu*, *feorh-lagu*, *ealdor-naru*, *feorh-naru*.

False quantities are not wanting; a few examples taken at random may illustrate: *dru-gian*, *drygian*, *dryge*, *crist*, *cristen*, *cristnian*, *cyle*, *fnæst*, *hruse*, *hrest* (Metr. 11, 58 < *hrēosan*, therefore 'falls' not 'withers'), *Orgete*—there is also considerable confusion in the treatment of the prefix *or-*, *sið* < *sēon*, *tucian*, *pryð iu-man* (but *gēo-man*), *wag*, 'wall', *wædl*. Misprints like the following will be easily corrected: *her-lic* (but *hēr*); *læs* (but *læssa*); *læt-hydig*, *læt-lice* (but *lēt*); and *huru* (but *hūru*); *lāreow* (but *lāriow*); *wol-dæg*, *ēogoð*, *gēoguð* (p. 60; an error borrowed from the German ed.), etc.

Until a common system of vowel accentuation may be agreed upon, consistency in each particular method is all that can be required. The present editors have not, in this matter, been sufficiently guarded at all points: *geār*, *geādsne*, (but *gēomor*), and the preterits *scōp*, (*ēo*) *scān* (*ēa*), *scōc* (*ēo*), *gēafon*.

In closing this notice, gratitude must not be withheld for the service of the editors to the study of Anglo-Saxon poetry. Uniform definitions in English for the entire body of the poetic vocabulary will give heart to many to whom foreign languages are less familiar, to attempt to learn something of our ancient songs. Perhaps the way has now been paved to a poetic lexicon in which the peculiar phraseology and figuration of this poetry may receive systematic treatment. The need of a handy etymological dictionary of the Anglo-Saxon language, based upon exact philological principles, has certainly been made clear. May the want be speedily supplied!

JAMES W. BRIGHT.

Grammaire Élémentaire de la Vieille Langue Française, par L. CLÉDAT. Paris, Garnier Frères. 8vo, 3fr. 50.

All French scholars and, indeed, all persons that take an interest in Romance philology, will hail with delight the publication of a book which explains so clearly the history of Old French. The purely modern grammars, which treat merely of the present language and, like autocrats, give rules without deigning to explain them, are now, like the five ladies of Vil-lon, with "les neiges d'antan." Lhomond, Noël et Chapsal, Poitevin are things of the past,